1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

775 **Death.**—At death, the soul becomes a wild ghost if the person has been violently killed and a regular resident of the village of the dead if he has suffered a quiet death. A shaman's soul is translated to the skies. Mourning puts an end to all religious ceremonies and is celebrated by self-laceration, the destruction of property, and daily keening. There 764 is separate burial in formal cemeteries for those who died quietly and [766] those who died violently. The corpse is wrapped in a mat with his weapons and ornaments, and the mat is hung in a shallow grave covered [765] by poles (fig. 22). Food and drink are provided for a short period. After the next change of season, the bones are exhumed and placed in a family urn.

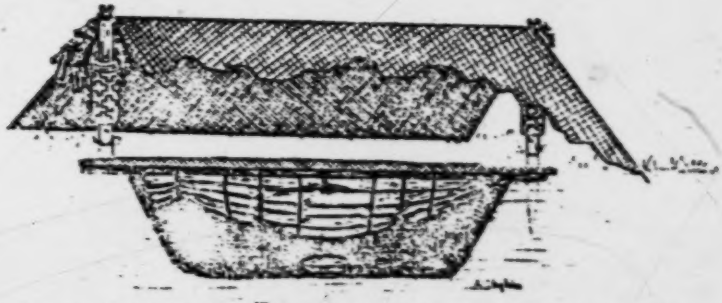

FIGURE 22.—*Carajá* burial. (Redrawn from Ehrenreich, 1891 b, fig. 16)

WARFARE

726 The *Carajá* are good fighters and have maintained themselves since prehistoric times in a territory surrounded on all sides by warlike enemies. Their usual tactics are waiting outside an enemy village at night and attacking at dawn. In defense, they run to the nearest water, where they [411] are unbeatable. They use the bow and arrow and club, and are skilled [526] wrestlers. They cut off a foot bone of a dead enemy and carry it back [727] to their village; this places them in control of the ghost, who now be- [775] comes a caretaker of the village and is impersonated in a special dry-season ceremony. At one such ceremony there were two *Tapirapé* ghosts, [648] three *Chavante*, one *Cayapó*, and one Neo-Brazilian. Present-day war- [727] fare is largely with the *Chavante*, the *Cayapó*, and the *Canoeiro*. Now and then a Neo-Brazilian may be killed by stealth to avenge a personal grievance. No captives are taken except women and small children, who are treated as full members of the group.

ESTHETIC AND RECREATIONAL ACTIVITIES

531 **Art.**—Decorative art is confined to woven designs on baskets and mats, feather ornaments, elaborate masks with superimposed feather designs,

1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

Games.—Of numerous games, the most important is a formal wrestling match which is an indispensable part of most religious ceremonies and of all intervillage visits.

Narcotics and stimulants.—Like the other tribes in this region, the *Carajá* have no alcoholic beverages. They smoke tobacco in short cylindrical pipes (fig. 21, *c*). They are heavy smokers, some of the children beginning before they are weaned.

SUPERNATURALISM

Cults.—*Carajá* religion consists of two distinct cults: a cult of the dead and a mask cult (fig. 24). The cult of the dead, which is under the direction of the priest, has for its object the placation of ghosts by a periodical ceremonial which comes to its climax in several large calendrical feasts. The most important of these feasts is the Big House Feast, which is celebrated shortly after the beginning of the rainy season. All the villages which comprise a ceremonial unit come to the one village where the feast is conducted. There is a great mass of ceremonial addressed to various classes of ghosts, but the central portion of the ceremony is the impersonation of animal ghosts. Another important feast, already mentioned, occurs at the height of the dry season and is directed toward the control of enemy ghosts. Two other feasts held in the dry season are chiefly for the entertainment of the ancestors.

The mask cult is concerned with the worship of another class of supernaturals. It consists of an elaborate routine of feasts, interrupted only by death. In these feasts, conducted by the shaman, the supernaturals are impersonated in the complex dances mentioned above.

The two cults are independent of each other and are both strictly men's cults. Any women intruding upon the secrets of the cults is subjected to gang rape and remains a wanton thereafter.

Shamanism.—A shaman is trained by apprenticeship to an older shaman. A certain amount of medical lore is taught but the essence of the training is learning how to communicate with supernaturals in a state of trance.

There is a considerable amount of sorcery. The main technique is bottling a supernatural being into a small image and then directing it into the body of the victim. As almost all deaths are interpreted as the result of sorcery, feuding is continual.

BIBLIOGRAPHY

Castlenau, 1850–59; Ehrenreich, 1891 b; Krause, 1911.

/9 cont./

reception uncommonly difficult. It is certain that this language is related to no other Brazilian language known up to now, although odd word-similarities with Gēs dialects do occur.

Its noteworthy peculiarity is the existence of separate men's and women's languages, as is found in like manner among the Guaicuru and Chiquitanos. Only a few words, however, are completely different; for most of them the form is merely modified unimportantly. For instance, where two vowels come one after the other in the men's dialect, a k comes between the two in the women's dialect. Thus:

rain ♂ biū, ♀ bikū, maize ♂ mahī, ♀ makī.

At times the women's word merely has one more syllable at the end, etc. Probably the women have merely retained an older form of the language. The native words printed in italics in the text are accented on the final syllable where something different is not expressly noted.

External Appearance, Clothing, Adornment.

According to their physical appearance, the Karaya represent one of the handsomer types among the tribes of Brazil. They are not particularly robust in stature, but rather are medium-sized and gracile; however, the slender body, the regularity of their limbs, the proud mien make them seem bigger than they really are. Their impressive muscular power, the elasticity and agility of their movements come to the fore especially in boxing matches, their most popular sport. The neck musculature is very strongly developed, as among all Indians, which makes them capable of carrying enormous loads with a forehead-tumpline.

The form of the skull is consistently hypsidolichocephalic, without especially prominent prognathism. The absence of eyebrow ridges make the face somewhat open. The eyelid, horizontal or slightly slanted, is remarkably small, but nevertheless does not lend the face a really Mongoloid appearance, because of the always very prominently projecting nose. The nose itself starts very far down.

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526 On beautiful moonlit nights the young people practice wrestling on the praias. The hold is the same as the one customary among us. It is principally a matter of bringing down the opponent by tripping him, at which even apparently weak individuals develop an astounding agility.

535 [114] Some of the dances have already been described by Castelnau. I myself had the opportunity in the third Šambioa village to attend a war dance. Eight feather-adorned men armed with spears, clubs, and bows took part under the leadership of a head-dancer, whom they surrounded in a semicircle. The dancers moved only a little from their places, at most a few steps forward and back. Rapid hopping on one leg and artistically correct, rhythmic swinging of the weapons provided the main action. Everything was carried out with the greatest precision. [177] This dance is said to have been borrowed from the Kayapo.

764 [768] Obsequies and burial. At the death of a Karaya all the objects that he used daily, weapons, ornaments, etc., are burned amidst loud lamentations of the relatives; the rest is divided among those who bury him. The mourners wound themselves with cuts and shear their hair.

[524] Fig. 15. Top (1/4).

764 535 Next follows the dance of the dead around the corpse (1), which is colored

[763] 1. Not infrequently the ceremonies begin before death has actually occurred.

with urucú and, wrapped in mats, is hung up on a horizontal pole.

Under the direction of two leading singers, who are relieved from time to time, the row goes around in a circle, whereby the participants hold their fingers pushed over one another. [533] The song is a kind of dialogue. The chorus asks the deceased where he is and how he is; one of the leading singers answers for him.

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/Ill. 10 appears on p. 138./

S. Krause--28 E-5 (1908) 1911 SP9 Caraja SP9

Ill. 10. Savajé challenge-dance for a wrestling match. On the right, the Karajá. In front, the two paths on which the masked dances take place. Drawn from a photograph.

/Ill. 11 appears on p. 139./

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5: Krause--29 E-5 (1908) 1911 SP9 Cataja SP9

Ill. 11. Wrestling match between Karaja (right) and Šavajé (left). Drawn from a photograph.

/261 cont./

7. Weapons for War, Hunting, Fishing.

128 In order not to disrupt the survey of the manifold forms of these implements by arranging them subordinately into individual groups according to use, I shall discuss them together here. This has already been referred to above under hunting and fishing. A brief survey of the distribution according to purpose might come first.

411 Clubs, as well as bows and arrows with bamboo blade points, serve as weapons of war. Lances and bows and arrows with wooden points and with bamboo blade points serve for hunting. For fishing, bows and arrows with small bone points added on are used exclusively. Sport is practiced with bows and arrows and the throwing board with arrows. Other, perhaps previously customary weapons are the pellet-bow /Kugelbogen/, the sling (?), the boomerang (?). Thus, bows and arrows play the chief role. Everything else is far behind them.

/262/ Bow [w(ă)š(ĭ)ūhădĕ] and arrow (ŭŏhŭ) are usually made by each one for himself. They are always taken along on boat trips, and, indeed, the most diverse kinds of arrows (war, hunting, and fishing arrows) are taken along.

For shooting, the bow is held vertically (Pl. 56, Ill. 1). The arrow rests on the bow between it and the second finger of the left hand, on the bowstring between the first and second fingers of the right hand, while the rest of the fingers draw the bowstring back. In the stretching, the arrow is drawn against the shoulder.

411 526 Shooting from the feet is done as a sport. I did not observe it myself; it was described to me as follows. The men lie on the ground and stretch their feet up close together. The bow lies across the soles of the feet; the bowstring is drawn with the hands toward the chest. Thus they shoot upward. The bow, of course, likewise flies off their feet; the recoiling bowstring is said to cause sharp pain in the feet (1).

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1. In this connection cf. the same custom among

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the Indians near Rio de Janeiro, in Debret, Voyage pittoresque et historique du Brésil /Picturesque and historical journey to Brazil/, Vol. 1, Paris, 1836, Plate 5.

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Boys learn how to shoot arrows at an early age; I saw boys three to four years old handling small weapons. These weapons (see under "Toys" /see pp. 241 ff./) serve for practice in shooting. First they shoot toward a fixed goal, a soft, cylindrically shaped root about 30 centimeters high and ten centimeters thick, which is set in the sand (Ill. 109). Later the father proceeds to instruction with the movable target. The father rolls a bast ring along on the ground. The boy stands about ten meters away from the father and shoots from ever greater distances into the moving ring. The arrow must remain hanging in the bast. A little boy four years old succeeded in doing this on the third shot at a distance of two meters. This bast ring [(wă)sĭŏlōlŏ] is a ring-shaped bast pad three and a half centimeters thick and 18 1/2 centimeters in diameter, which is tightly wound with bast (Pl. 56, Ill. 2). Ehrenreich (Berlin 3960) designates it erroneously as a ring for carrying objects on the head, a practice which is not customary among the Karajá Indians. Later comes shooting at a flying target, with green gourds thrown into the air. Thus, the boys learn to shoot the bow at an early age and in general achieve great accuracy. There were Indians who made almost no missed shots while fishing; there were others, however, who were less skilled.

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The bow consists of palm wood. This wood (ŏlōtŏ, wŏālūŏ) allegedly grows only in the Tapirapé region. In any case, the Indians of the south horde, according to their unanimous testimony, obtain their bows or the material for them from the Karajá of the north horde or from the Tapirapé themselves. As a result, I was able to acquire bows only in the north horde; they were precious possessions in the south horde.

The bow is round, often slightly flattened on the front side, tapers /263/ /Ills. 109-112 appear here/ /264/ toward both ends,

[Text Continues on P. 182]

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411 words, rests between the latter and the board, while the fifth finger lies on the left edge. The front end of the arrow is supported with the outstretched left hand. The arrow is hurled with the same motion with which a spear is thrown. Horizontal, high, and low throws (the latter in fishing) may be executed with it.

I no longer came across this implement among the Karajá; they were familiar with it, to be sure, but in the south horde there were middle-aged persons who maintained that they had never [184] seen one. Its use was known, however, and it was universally reported that the Šavajé had many throwing sticks and still used them.

411 521 Among the Karajá it is now used only as a sporting weapon in the game called ǎnārkǎntědūčhŭ (game of the Tapirapé), which is supposed to take place at the time of the blossoming of the pau d'arco. According to the description, the game proceeds as follows: Two youths stand facing each other, both armed with arrow thrower and arrows. One of them issues a challenge to battle by singing, wčhŭļāļǎkūdjé, wčhŭļāļǎkūdjé throw the arrow, you won't hit me anyway. The other replies, djŏbĭdjŏbĭkŏ, djŏbĭkŏ dčhōĭ: I shall indeed hit you. Then they start throwing arrows at each other toward the thighs or ankles, and each tries to show his skill in throwing, as well as in dodging the arrow. If a person does not dodge adroitly, the arrow is said to penetrate quite deep into the flesh and can be forced out only by being struck from both sides with the throwing stick. Bad wounds are said to result.

[171] The name of the game is striking: game of the Tapirapé. The Karajá reported that the Tapirapé were in possession of the throwing stick and also this game. This suggests that the Karajá took it over from there, if we think of the presence of this implement in the Xingu source region. The circumstances that caused the loss of this implement among the Karajá and its flourishing again among the Šavajé eludes our knowledge.

411 I did not see the pellet-bow (bŏdŏkĕ) among the Karajá. I was told in the south horde, however, that they knew how to make it and that the children threw stones with it to kill small [109] birds. Probably the Indians took it over from the Brazilians, whose children in Leopoldina largely used it as a toy. The lack

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524 a second person takes part by lifting them off, etc. Each of the figures has a special name; I was shown wind, stars, deer. In general, the string game is regarded as a very difficult game.

[824 [M] I did not see balls, but was told that they make themselves balls out of maize leaves (dōki). They maintain that they learned to make them from the Brazilians. I also did not see anywhere the feather balls made out of corncobs with a ring-shaped insert, which Ehrenreich mentions.

Finally, still to be mentioned is a puzzle game which is popularly practiced by youths and men. The problem is to make two interlocking cane sections out of one piece. What matters here is only the clever way of making it. A piece of cane /313/ approximately 15 centimeters long and half a centimeter wide is split lengthwise, the two sections cut out in the upper layer by means of parallel cuts, the inner substance is scraped out except for two knobs at the ends, and the plaything is finished (Ill. 177 a, b).

Sport and Physical Abilities.

541 [M] As for animal fights, there are said to be cockfights, which, like the hens, they have taken over from the Brazilians. I did not see any; they were described to me as follows: children hide a hen under a mat; then they bring two roosters, one after the other, in order to provoke them.

• 526 Climbing is practiced a great deal. They are very adept at climbing tall trees; it is said that they sometimes tie a rope around both feet as a climbing loop.

Foot racing is very popular among the male youth; women and children, too, are said to participate in it. Apparently there are times when larger foot-race games are organized (rainy season). At other times the young people run for practice on the sandbank; the one in the lead often holds both arms stretched out sideways, in order not to let the other pass. Their resting position is peculiar: standing, they draw one leg up and place the sole of it against the inner side of the knee of the other (Pl. 30, Ill. 4).

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●526 Diving is practiced a great deal; they are very skillful at it, dive for a very long time, and bring up lost objects almost with certainty. It is said that exercises in competitive diving take place, at which the winner receives an arrow. They are equally skilled in

[868] Swimming. Children allegedly are not taught it, but learn it through imitation and trial (like walking). They swim rapidly and with endurance. In one village all the young people swam after my boats. At my request they demonstrated for me the various methods of swimming: the men thrust their right and left arm forward alternately, turning over on the side concerned; the women paddle like dogs, but with both arms simultaneously, that is to say, with both arms closed they thrust them forward and under; girls are said to like to lie on their backs and, with both arms outstretched, to strike backwards with a jerk. According to another report, however, the women are said not to know how to swim (?). In swimming races, the distance from one bank of the river to the other (6-800 meters) serves as the course.

The most popular physical exercise is wrestling. At every opportunity, young people practice it; it then proceeds wholly without restraint. The holds are the same as ours, but interlocking the legs seems to be customary. Injuries to arms and legs are said to occur, but fatal ones only if the person concerned falls on his penis. The opponent is not blamed for this.

[527] When the tracajá lays eggs (August to September), wrestling matches (ĭdjāzŏ́) are said to take place; when there is fishing for the tartaruga in the lagoons (September to /314/ October), all-day wrestling festivals (ănărkăn) take place. On these occasions the entire young male population wrestles. The one who causes the most falls is called dĕrĭdŏ́ (= chief); he is given presents by the others, such as arrows and the like. A person who has never been thrown in wrestling is called ĭdjāzudú; he is also permitted to wear the arm cuffs as well as feather ornamentation, like a married man. The designations ĭdjāzŏ́ and ĭdjāzūdŭ́ are striking; is there perhaps some connection between the wrestling matches and the ĭdjāzŏ́ masked dances?

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526 574 When Karajá come to a strange village, they must officially engage in wrestling with the youth of the village before they are regarded as admitted (1). As soon as the village comes into view,

1. This is an ancient custom which even Fonseca reports in the year 1773 (Rev. trim. 8, 384/85). According to this, the Šavajé paid the Karajá a visit; they came in a large number of boats, adorned and armed, shouted and blew on trumpets. The Karajá responded in like manner, and while they came toward them, armed, in a boat, the others drew up on the shore behind the chief, who carried a large lance. The Šavajé landed and likewise stood in formation. Both clusters of people then moved forward and backward three times, during which they shouted and formed a circle, in the center of which the chiefs then greeted each other. Then a wrestling match began: from either side a warrior stepped up, the two wrestled, cheered on by the chiefs. The victorious nation was always greeted with three loud shouts. It was only after this ceremony that the Karajá chief led the one of the Šavajé to Fonseca in the camp.

one hears sounded from there the challenging shouts for a wrestling match: long and short kjū cries, like dog barks, varying in all kinds of ways. The strangers remain very quiet; I usually observed that my Indians, who afterwards did well in the fight, were trembling with fright. The kjū shouts continue until the strangers have landed and the chief has ordered them to fight. Then they set out for the wrestling place, usually near the mask hut, where the young male population is standing lined up, otherwise where there is firm sand. The two sides step up opposite each other; [535] the chief stands on the side of the strangers. The natives are the first to challenge: two youths side by side dance forward out of the ranks, in that, stamping, they dance forward about eight small

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526 535 574 steps half-right, then make a quarter turn and dance forward in the same manner half-left, and so on, alternating in this manner. In connection with this, they swing their hanging arms in the most peculiar way, and the one who happens to be in front utters a howling cry in a high pitch, shouting hũ once with every step (Ills. 10, 11, wrestling match between Šavajé and Karajá).[1] When they have reached the front of the opposite row, they stop, turn about on the left foot, whereby they fling their right arms far around and both utter a drawn-out, descending hũ; then they run back to their ranks. The opposite side responds to this challenge in like manner. It is only then that from among the natives two men dance forward in the same way, but only to the middle, one pair of the strangers comes dancing toward them, and then, without further ado, the wrestling begins, until one of the opponents is 526 574 downed. Usually the fights last only one or two minutes. /315/ If the opponents are equally skillful and are unable to secure a fall, the fight is broken off. The one who ends up lying on his back is beaten. He remains prostrate; the victor, crying hũ, dances around him and in the end climbs over him, or else the victor, with raised hand and shouting in the same manner, dances around the opponent who stands with bowed head. Then both return to [535] their ranks. Thereupon the chiefs, along with the victor, with arms crossed over their shoulders, shouting hũ, dance once around the wrestling place. Each subsequent fight is introduced in the same manner; the big ceremony, however, takes place only before the first fight. Only once did I see an individual man dance forward; otherwise they always went forward in pairs. Sometimes the challenge was not accepted; then the challengers danced to the opposite side, turned about there, and went back. I was unable to find out whether individuals choose certain opponents, or whether [516] anyone may accept the challenge. After the fight they adopt a certain resting position: they stand bent forward and rest their outstretched arms on their knees. They remain in this position until they wrestle again. Concerning the wrestling match between Karajá and Šavajé /see pp. 330 - 332/.

[1] [See pp. 28-29--Analyst

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535 I did not observe any dances, with the exception of mask-dances, which seem to be of a religious nature. Ehrenreich and Castelnau report on such among the Šambioá.

526 Shooting as a sport was not observed. I am unable to say whether shooting matches occur. Sometimes, for practice, they are said to toss green gourds into the air and shoot at them with arrows. Shooting from a position on the back, whereby they hold the bow with the feet, is a sport in which they occasionally indulge, but not too frequently, on account of the great pain which the recoil of the bowstring causes on the feet. I myself did not see it.

I never saw or heard anything about club-throwing about which Königswald reports.

12. Music.

534 The Karajá are very poor in musical instruments. They have only signal trumpets, small whistles, and turtle scrapers, rattles serve as the accompanying instrument for songs. That is [533] all. This lack seems very strange, since the Karajá sing very gladly and well and are apparently highly gifted musically (1).

1. Concerning the love of music of the Karajá, see Part I, p. 52 /untranslated/.

They have three types of signal trumpets.

The bamboo trumpet (ŭhŭhŭk) consists of a bamboo cylinder 44 centimeters long and seven centimeters in diameter, the mouth end of which is formed by a node, the center of which is pierced. The open, sounding end is richly carved (Pl. 58, Ill. 9).

/316/ The gourd trumpet consists of a curved bottle-gourd 26 centimeters long, which has the lateral blow-hole on the narrower end, the central sounding-hole on the wider end (Ill. 178a).

/365 cont./

574 eyes with soot. Having arrived in the chief's house, my men sat down on the mats in a row extending across the house. The chief sat in front of them at one end, his wife at the other; not a word was spoken, the Karajá sat there with bowed heads and made ex-
[302] tremely distressed faces. Then the chief's wife moved along the row from behind, oiled and combed out the hair of all of them. After that, they had to come to her one by one to have themselves painted by her with urucú. During this whole time the challenging shouts for the wrestling match kept coming over from the mask hut.

/366/ Finally the chief spoke a few words; the Karajá arose and went with him in front of the house. A second Šavajé man from the neighboring hut joined them. Now the procession formed: in front the two Šavajé, behind them the Karajá in twos or threes,
[346] all with arms crossed over shoulders. Women and children followed the procession to the mask hut, where the Šavajé young people were standing in an irregular row. All were painted with urucú; two wore dance belts and feather arm-bands. As soon as the Karajá arrived, the shouting ceased and the wrestling began.
526 The two adorned youths danced forward first, shouting and swing-
574 ing their arms, as we know it from the Karajá (Ills. 10 and 11). The Karajá did not accept. Then they danced forward a second time and were accepted. The wrestling followed; the Karajá were the victors. In the second round, the Karajá challenged, and so it went on, five or six times. Some bouts were not accepted; then the challengers turned around to the right, flinging their arms wide, and returned to the center. Here they stood in the resting position with their backs to the Karajá and shouted until one of the opponents accepted them. A few bouts remained indecisive, otherwise the Karajá won. This was astonishing, since the Šavajé were all larger figures and gave the impression of being more powerful; moreover, they did not have three difficult days of travel behind them. Perhaps the explanation is that the Karajá on the average were five to ten years older and therefore had better developed muscles. Scarcely had the chief announced the end when the Šavajé again shouted their cries; the women and children hastened away and hid in the huts, toward which all the participants betook themselves in an irregular procession.

/366 cont./

526 574 The wrestling was very similar to that of the Karajá. If one bout were not accepted, the challengers made a gesture of rejection with their arms, turned around, and went back to their row. Then one of them walked forward again, assumed the position of rest in the center, with his back to the opponents, and [516] [184] shouted until one of the latter accepted. The resting position was identical with that of the Karajá: they stood with the upper part of the body bent over and rested the arms on the knee. The victor performed a dance in front of the loser, shouting loudly; upon walking away, he moved his left hand over the head of the defeated one. Here, too, the chief stood on the side of the guests.

574 Only after the return from the wrestling match was food put before the Karajá; only now were they regarded as accepted and permitted to disperse into the individual houses.

843 628 123 Upon my departure from the village a strange ceremony took place, the meaning of which, I believe, is that a girl made pregnant during previous visits of Karajá was sent along with the Karajá to await the birth among them; whether she would then return could not be definitely ascertained; perhaps she went to the Karajá as a village prostitute. Shortly before departure, the chief took me by the hand and led me into the neighboring house. Here an obviously pregnant girl was sitting and /367/ spinning. She had to get up and lay her work aside; the chief's wife took off her neck ornament (I had already bought her leg bands from her in the morning). The girl then had to take a second bast apron and her net covering and go with us to the boat. Apparently this was very little to the girl's liking, for she wept bitterly and only gradually calmed down. The chief then made long speeches to me, the meaning of which, however, I could not understand. On the way, the girl was under the special charge of my Indian guide, who allegedly was her cousin. He was very gallant to her, carried her covering, brought food on a plate, etc. The girl always walked closely in front and behind him.

535 [184] The masked dance that I saw among the Šavajé was a Ĩdjăzŏ dance and very similar to that of the Karajá. It took place on the first evening. The two masks stood side by side in front of the hut,

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

"Monkey."
"What are you going to do with him?"
"Eat him—me like him much."
"How did you catch him?"
"Me shoot him with an arrow."

Continuing our voyage at dawn, we encountered before noon another cluster of Karayá huts on a sand island. Before we could get to shore, the natives ran out into the water to meet us, and surrounding our canoes, eagerly offered us balls of black beeswax and pottery in trade for what they supposed we had. It was amusing to see a Karayá couple trying to make a trade with our only woman voyager for a man's gauze undershirt. I could not but think of how the poor savage would appear with only that shirt on. He wanted it, he motioned, to shield himself from the cold at night, and from the flies by day.

We passed the next night at another group of huts on the sand. These Karayá who were very cordial, were expecting us for the news of our approach had preceded us; so they gave us a royal welcome. The *mayor of the city*—the chief of the local horde—appeared arrayed in a complete suit of civilian's clothes, consisting of white linen trousers and vest, black coat and hat. These he wore merely as decorations, not as a covering, for these people consider themselves fully and properly dressed without any such apparel. It was a remarkable sight indeed to us to descry in the gloaming, as we approached the land, what appeared to be a well-dressed representative of advanced civilization entirely alone in a remote, howling wilderness, surrounded by nude and painted savages. He had obtained these garments somewhere from a trading boat. We were escorted in state to a large hut where were assembled all the human inhabitants of the island; and after the reception, we witnessed the wrestling game of which the Karayá are very fond, which will be described fully in future pages.

The same night, as I was sleeping soundly in the open air in my hammock, which was swung between two stakes

6:Cook M-3,4 (ca. 1900) 1909
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123 about us, fully armed, maintaining silence and appearing bellicose. At length, the entire band drew off about fifty yards, then began to discharge volleys of blood-curdling yells, such as only wild men or maniacs can utter. Though we had [536] heard these yells before, we did not know if it was "the shout of war," or only a challenge to the wrestling game. Greatly to our relief, it was the latter. We now knew that we were in no immediate danger; though we had felt that as they had not attacked us at first, they would now be loathe to do so openly. After the wrestling game, the savages gradually became friendly to us, and began, at last, to retire to their huts in twos and threes until only a few were near us. The hour was now three A. M., so wrapping my blanket about me, I stretched myself on the sand to sleep a little, though we could not feel sure that we would not be attacked for the sake of our baggage. A party of six Brazilians who were [609] descending the Araguaya some months previous to the time of our trip, were clubbed to death near this place for their baggage.

This was a night of experiences that we shall not soon forget. When we were first surrounded, one of our party, especially, acted very imprudently, though with good intentions: He blew a bugle endeavoring to call to our aid the other canoes which were really far distant from us. This calling for help could accomplish nothing, and but served to excite greater suspicion in the minds of the savages and precipitate an attack. I think I was as much frightened as any one, yet I saw that to retain self-command was far the wisest course to pursue.

513 The sleep of these children of Nature is more like that of
721 the other wild creatures of the woods than of human beings. The night is much the same as the day to them. They are up and down during the night, just as during the day, ever vigilant, and living in constant expectancy of the sudden appearance of an enemy. It is almost impossible to approach their encampment without their knowledge, though one move never so stealthily.

6:Cook M-3,4 (ca. 1900) 1909
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graceful, and their limbs are well balanced. Their proud bearing makes them appear larger than they really are. Their great muscular power, elasticity, and quickness of movement, is displayed to advantage in their wrestling games, which are their most loved sport. The muscles of the shoulders, especially, are highly developed in both sexes, because they have been trained from childhood to carry heavy weights on their backs, supported by a band which passes over the forehead. The eye-brow ridge is flat, giving the appearance of an open face, and the eyes are but slightly almond-shaped. The women are much smaller than the men, are well proportioned, and have pretty hands and feet. The bust of the younger individuals is perfect, but they soon lose their beauty of form. It is difficult to determine at first just what the color of their skin is. Living, as they do, in the glowing heat of the sun on the sand-bars, their skin, which is really a clear, yellow-brown color, is turned into a dark copper-brown. This clear yellow-brown is found only under their heavy armlets, wristlets and leglets.

Many paint, or, more correctly, grease themselves from head to foot a red or black color, or both; while others prefer brown, red and black. Sometimes a young warrior has himself painted in such a fashion, that seen at a short distance, he appears to be wearing a black European cutaway coat buttoned at the top with one button; while another has black rings painted around his brown body from his shoulders to just above the knees, giving him the appearance of being dressed in a bathing suit. Others, again, paint their faces black. But they like, best of all, to paint black lines on the faces and the extremities. The painting is done with a bit of wood, or with the fingers. Both sexes chop the hair off straight across over the forehead, leaving it in the form of "bangs," and allow it to drop down behind over the shoulders. It is straight, black and coarse, like a horse's tail. Many of the young men, corresponding to what we call "dudes," clip a path, an inch wide, like a very wide part from the forehead back to the crown, and cut the hair of the

6:Cook M-3,4 (ca. 1900) 1909
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CHAPTER X.

KARAYÁ SPORTS.—FUNERALS.—CARNIVALS.—RELIGION.

526 THE young men love to wrestle on the sand on bright, moonlight nights. The chief object of the contest appears to be to cause the opponent to fall by tripping him. It is an exceedingly interesting sport. The Karayá of one village cannot pass another without stopping to indulge in the "struggle," as it is called. In all such cases where a visiting team is pitted against a home team of equal numbers, it seems to be more of a ceremony, or a performance, than a test of championship. The visitors, on arrival, do not go about the village nor mingle with their hosts, until after the struggle. Instead, they crouch in the sand by their canoes, their knees drawn up to their chins, their heads hanging down, and do not speak, except to reply in as few words as possible to the questions put to them. When the ceremony of the struggle is over, refreshments are set before them, and they may go about the encampment at will. On the occasion of my visit, the night was rather dark; and when the time came for the match, the home team, accompanied by every soul in the encampment, moved out to a broad, open space on the sand, there to await the approach of the visiting team. As the latter were coming up, a series of maniacal, blood-chilling war yells were exchanged by the teams as challenges. There was something about the performance that suggested cockfighting. Or is this "struggle" an imitation of a fight between rival tigers, who, having first challenged each other with terrifying roars, finally lock in deadly combat? The

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6:Cook M-3,4 (ca. 1900) 1909
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teams having lined up—there were four men to a side—they approached each other waltzing, zig-zag fashion, back and forth from one side of the ring to the other in a series of very rapid, stiff-legged, turkey-steps, the second man of each pair being close behind his partner and executing, lock-step, precisely the same movements in perfect unison with him; at the same time, the arms of all were extended in front, legs spread wide apart, bodies inclined forward and slightly squatting, and the entire anatomy of each rigid as if frozen stiff. As they worked gradually toward each other, they emitted fiendish challenges in the form of long-drawn-out yells. Finally, they came together and clinched, and the yelling ceased. The "first round" terminated quickly with four of the combatants sprawling upon the sand. For the second round, they jerked themselves out to one another in single pairs; while for the third round, a single individual, only, came out, first from one side then from the other, prancing like game cocks right up to the opponents' line. 526 628

Dr. Ehrenreich describes a war dance he saw at one of the Sambiða villages. Eight warriors, fully armed with spears, clubs, and bows and arrows, and decorated with feathers executed the dance, led by a sort of dancing master, before whom they were arranged in the form of a crescent. They moved but little from one spot—merely a few steps forward and backward—hopping rapidly and artistically on one leg and waving their weapons in perfect unison, guided by the measured beats of their leader. Every movement was executed with the nicest precision. It is said that the Karayá learned this dance from the Kaiapó tribe. 535 [177]

When a Karayá dies, all his tools, weapons and ornaments are burned, accompanied by a loud crying, wailing and lamentation by the surviving relatives and friends, among whom, because of having participated in the obsequies, will be distributed whatever articles belonging to the deceased that were not consigned to the flames. There is, therefore, some inducement to be a mourner. The death dance around the corpse is next in order. First, the body is ornamented by 764 [768]